

## World Musics and Music Education: Facing the Issues.(Book Review).

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The mandate to broaden music curricula at all levels by including music of diverse cultures has generated a host of complex philosophical questions and concerns among scholars and practitioners regarding effective curricular development and appropriate instructional implementation. Although much critical dialogue has been conducted to address these issues, what has not been readily available is an assemblage of multiple philosophical perspectives in one resource. The book *World Musics and Music Education: Facing the Issues* (Reston, VA:MENC, 2002) represents an attempt to fill that void.

The text is a compilation of presentations by 13 leaders in the field of multicultural music education and ethnomusicology participating in the 1998 Northwestern University Music Education Leadership Seminar (NUMELS), an annual event instituted in the summer of 1996. According to Bennett Reimer, NUMELS director and editor of the book, the seminars were established for the purpose of "elevating all aspects of the music education profession by providing an intensive learning experience for people who are its top-level leaders, thinkers, and activists" (vii). Reimer acknowledges that the seminars initially were not intended to culminate in a final report or document of proceedings. More precisely, this book, and an earlier publication based on the 1996 NUMELS, represents the participants' desire to communicate to the wider music education profession the insights and experiences shared during the seminars.

Following an introduction by Reimer, the remainder of the book is organized into four large sections, each dealing with specific philosophical questions inherent in teaching the music of diverse cultures. The first of these sections, "The Large Picture," offers an overview of issues impacting multicultural music education. In the section's first chapter, Terese M. Volk reviews the historical development of multicultural music education philosophy, beginning with the genesis of the multicultural movement in general education and its impact on music education. The chapter continues with a summary of current concerns in multicultural music teaching, including methodology, authenticity, teacher training, repertoire, and teacher attitudes. Volk concludes with some reflections on how these past and present developments will influence the nature of music education for the future.

In chapter two, Anthony J. Palmer addresses the ramifications of a multicultural approach to music education by discussing the environmental, communal, and psycho-physiological imperatives that dictate how cultures shape musical expression. In addition, Palmer cites barriers to intercultural understanding that must be overcome and dilemmas in instituting multicultural programs that must be faced, and he suggests how these considerations may inform curriculum development and instructional practice.

The next section of the book, "Particular Perspectives," expands on the issues raised by Volk and Palmer by offering the unique viewpoints of three music educators, Peter Dunbar-Hall, Elizabeth Oehrle, and Robert W. Stephens, and the ethnomusicologist Anthony Seeger. In chapters three through six of this section, respectively titled "An Australian View," "A South African View," "An African-American View," and "An Ethnomusicology View," each scholar presents a philosophical perspective on the nature of music making. These perspectives have been shaped by the confluence of their geographical locations, ethnic self-

identification, specialized academic and formal music training, as well as informal experiences with music beyond the Western all music tradition.

Chapters seven through twelve, titled "Passing the Cultural Baton of Music," "Teaching Unfamiliar Styles of Music," "Weaving the Tapestry of World Musics," "Experiencing World Musics in Schools," "A Material Girl in Search of the Genuine Article," and "Teacher Education for a New World of Musics," comprise the book's third section, "Issues Applications and Practices: Diverse Perspectives." In these chapters, Ellen McCullough-Brabson, Milagros Agostini Quesada, Bryan Burton, C. Victor Fung, Rita Klinger, and Kathy Robinson offer perceptions of how the multicultural music mandate might be translated into educational practice by suggesting effective teaching approaches and appropriate instructional materials. Perhaps the most important areas of discussion focus on the need to restructure curriculum content in music teacher training programs to facilitate preservice teachers' understanding of music as a cultural phenomenon and to increase their competency and sense of efficacy in teaching about the music of non-Western cultures. Suggestions include

- \* encouraging preservice teachers to identify their own cultural backgrounds by exploring the knowledge, belief systems, morals, laws, customs, and art products that define them,
- \* integrating world musics into the content of music theory, history, and literature courses, as well as vocal and instrumental performance instruction, and
- \* providing culturally diverse field experiences through university/community/public school partnerships.

Although the mood of this section is decidedly proactive and may be perceived as idealistic, the difficulties inherent in achieving some of the recommended changes in undergraduate music teacher training are not overlooked. In chapter eleven, "A Material Girl in Search of the Genuine Article," Rita Klinger provides a particularly honest and forthright discussion of factors that can inhibit the progress toward effective and positive change in the curricula of undergraduate music teacher preparation programs and in the attitudes of the students enrolled in those programs.

The final section of the book, "A Life in World Musics," contains only one chapter: "In Study of Expressive Cultures: The Pathway of a White Middle Class Teacher." This is a personal account by Patricia Shehan Campbell of the journey that led her from the discovery of her own German and Irish musical roots to a desire to explore the musics that express and define the cultures of others. Campbell's narrative is powerful in its unflinching examination of the missteps and uncertainties surrounding her early attempts to make connections with her students through a multicultural approach to music teaching. Given that the chapters in preceding sections begin with a description of each author's personal history of involvement with non-Western music, Campbell's expanded narrative serves to reemphasize how familial, educational, social, and cultural experiences shape our worldview. This view, in turn, may influence the ability to construct a viable philosophical framework for multicultural music instruction.

In formulating rationales for incorporating world music in music programs and delineating the very real challenges intrinsic to this philosophical position, the contributors to this text may appear to generate more questions than answers; however, such is the nature of philosophical discourse. Far from being an esoteric exercise, the development of a sound philosophical foundation is critical to the advancement of pedagogical practice in music. A book such as *World Musics and Music Education: Facing the Issues* is sorely needed in a time when the music education profession is struggling to reconcile its formal commitment to a philosophy that embraces world music study at all levels with the challenges of translating that commitment into effective instructional practice.